There is a small element of “quiz” to this—you should have learned the noted vocabulary words as homework! Most of this, though, is checking your *understanding*, not simply asking you to recall what you read. If you read carefully and tried to process and interpret what Lincoln was saying, you should be more comfortable and prepared to answer these questions.

This is a TIMED reading check. You’ll have 30 minutes to go as far as you can. You may not finish or have the “right” answer (if there is one?)—this is NOT a quiz.

Do your best. Some answers require a stretch, a risk, a leap from what you’re sure of and what you think might be the case. Don’t chicken out! Try!

Note, also, the space given for each question. Think your answer through so that you can write down the most direct, concise response. You MAY use the poem/paragraph and any notes you made.

1. Define **epigram**
2. Stevens said his poem was NOT a collection of epigrams. Why would a reader initially think it is?
3. Define **off-rhyme**
4. Lincoln describes theorist Viktor Zhirmunski’s ideas about off-rhyme, also known as slant rhyme. He then suggests Stevens’ poem is full of “slant images.” Pull an example from the poem and describe how it is a “slant image.”
5. Define **radical**
6. Zhirmunski’s theory about off-rhyme is that it’s part of taking an expected, easy, or otherwise straightforward phrase and “making it strange.”

*Making it strange* purposefully makes the reader unfamiliar with the phrase, makes the phrase harder for your brain to understand, and slows down your critical response (meaning how you analyze and evaluate the writing *after* you have figured out what it literally says).

How does *making it strange* “open radical interpretive possibilities” in this poem? Show me the answer in ONE specific part of the poem, not the whole poem (too long!). HINT: the answer you put for #4—if it’s good—could be a good part to use for this question too.

1. Define **paraphrase**
2. Define **gnomic**
3. “Slant Images” will be “beyond critical paraphrase” and slightly “gnomic.” Pull a slant image from the poem that fits this description. Point out how/why this image fits the two descriptive phrases quoted above. Again, you may use the same image you’ve already pulled from the poem (or not).
4. Define **facets**
5. Define **spectra**
6. Define **iridescent**
7. Define **refraction**
8. Lincoln uses a metaphor in the last two sentences to conclude his comments. He says the reality (a blackbird at different moments in time) is shattered into facets of a mysterious jewel, a black diamond. Let’s see if his metaphor is effective--

*If reality (the literal thing the poet is looking at and describing) is simply a blackbird, maybe in different moments, different poses, different actions . . .*

1. Which specific image in the poem would you call an “irregular **facet**”of that jewel? (Remember, the jewel is what you would literally see looking at the blackbird). Explain your choice.
2. Which specific image in the poem would you say “reflects **spectral** colors, **iridescent** light” of the jewel (again, the actual image you’d see looking at the bird)? Explain your choice.
3. How, then is each of the “thirteen ways” an “angle of **refraction”** that redefines the jewel (the blackbird) as each moment shifts the image?